

FUNNY

ON THE MOVE WITH THE MOBILIER NATIONAL
AND CENTRE DES MONUMENTS NATIONAUX

FURNITURE



CHÂTEAU DUCAL DE CADILLAC

From Friday 22 May to Sunday 15 November 2026

www.chateau-cadillac.fr

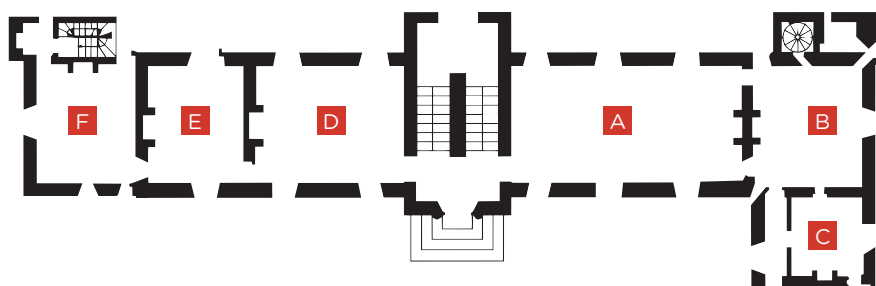
Resulting from a partnership between the Centre des monuments nationaux and the Mobilier national, the exhibition *Drôles de meubles Funny Furniture* is held at the Ducal Château of Cadillac, the Château of Châteaudun, the Tour de la Chaîne in La Rochelle, and. These spaces representing French heritage will foster a dialogue between the historic décor and the antique furniture to which talented contemporary artists have given a new lease of life. They're on the move !

The Ducal Château of Cadillac has undergone profound transformations over the centuries, going from a historical palace to a women's prison. The same can be said of its furnishings. While the castle was once lavishly decorated to the glory of King Henry III, then for the Duke of Épernon and his descendants, before too long, the property was abandoned, before eventually being rehabilitated years later, with an austere style and at the lowest cost possible, for the French government's prisons agency. Today, the château is being reinvented and is playing host to a spirited selection of about 20 pieces of furniture - each one showing a surprising approach to interior design !

The pieces in question have been downgraded from their official protected status by the Mobilier national, France's national furniture agency, because of the simplicity of their style or because of their modest historical value. Luckily, they have been given a new lease of life by contemporary artists and are moving into the château. The pieces have been transformed - in terms of their forms, their finishings, or how they're used - as part of the *Les Aliénés (The Alienated)* collection, launched in 2019, which promotes the reuse of old furniture, with a nod to eco-friendliness. Striking a subtle balance between tradition and innovation, the artists participating in the collection explore and revisit the craftsmanship of French artisans.

Echoing the ducal château's history as a centre of the arts, having been the home of a tapestry studio and the recipient of sumptuous works commissioned from artists, the "funny furniture" of this collection has been installed on the monument's ground floor. From graffiti to engravings, from woven textiles to feathers, the redesign of these pieces has given new life to items belonging to France's cultural heritage.

Enjoy your visit !

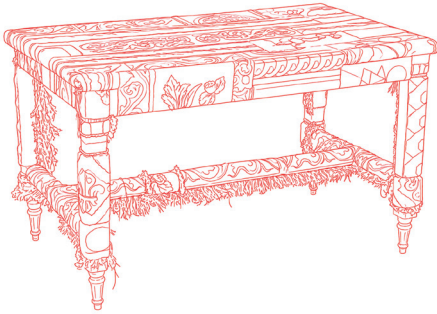


Courtyard

- | | | | |
|----------|------------------------|----------|---------------------------------|
| A | The Duke's Great Hall | D | The Duchess' Drawing Room |
| B | The Duke's Antechamber | E | The Duchess' First Antechamber |
| C | The Duke's Bedchamber | F | The Duchess' Second Antechamber |



DUKE'S GREAT HALL

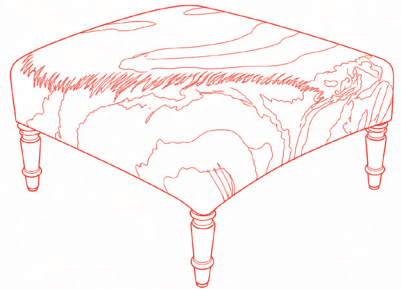


With this oak table adorned with a patchwork of anonymous tapestries, the artist explores the idea of roots in a work looking at memory. On the reverse of the table top an underground world can be seen, bringing to mind the origins of the item's creation in a perpetually changing environment.

Frédérique Morrel *Contre champs et marées* 2020

Lecturer in Fashion Design at the Duperré School of Applied Arts, Frédérique Morrel works with both tapestry and canvas in her creations. Her works are primarily inspired by animal, plant or human forms and have featured in the shop windows of leading department stores (La Samaritaine, Paris ; Maison Hermès, New York).

Katia Kameli *Ottoman Sunset* 2024



This footstool, recovered with silk, a fabric reserved exclusively for Ottoman sultans from the 13th century onwards, depicts a mystical valley landscape, whose vibrant yellows celebrate the light of the Sun.

Works by Katia Kameli, who in 2022 was nominated for the AWARE Prizes as well as being selected for the French government's Les Mondes Nouveaux programme, feature in numerous public collections, including those of the Musée national d'art moderne, the Centre Pompidou, and the Centre national des arts plastiques... her artistic research focuses on the convergence between cultural influences from the past and contemporaneity.

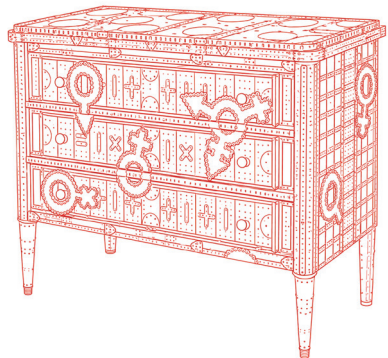


Philippe Borderieux *Grand Herbier* 2021

Here, this mahogany and marble chest of drawers from the Empire period has been covered with paintings in the style of cartoons used by the Manufacture de la Savonnerie carpet manufactory. In recreating the ambiance of a garden, the artist reveals his memories of a childhood spent by the river Loire, evoking a sense of fresh air and fecundity.

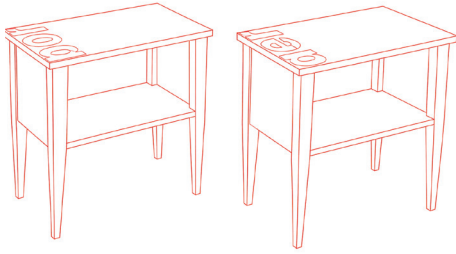
The work of visual artist and former professor of drawing at the Manufacture des Gobelins tapestry manufactory, Philippe Borderieux, focuses on the abundance and mutations of nature.

Artspéculation *L'École des loisirs* 2021



In each drawer of this Louis XVI style mahogany chest of drawers lies a series of coded artefacts, all of which are associated with masculinity. Constantly under revision, continually evolving, part art brut, part memorabilia, it questions the obsolete cultural and societal values associated with gender.

Artspeculation is a virtual entity entirely dedicated to artistic creation. They are an artist collective. an artist collective whose members, who choose to remain anonymous, contribute jointly and indistinctly to the creative process.



Agnès Thurnauer

Border

2024

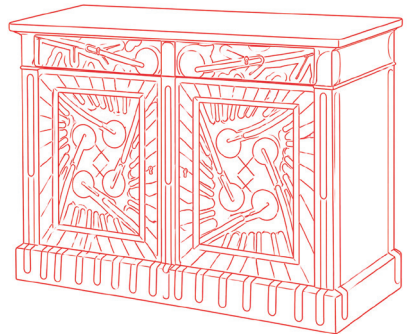
The artist has inscribed half of the word *border* in grey on each of the two tables comprising this diptych. Notions of geography, politics and society inherent in the term take on another dimension in this indoor space, where the tables – one in cold blue tones, the other a warm orange – appear to be engaged in dialogue.

Franco-Swiss artist Agnès Thurnauer's work focuses primarily on language through painting, sculpture and installation, and has made her one of the most exhibited artists on the French contemporary art scene.

Laureline Galliot

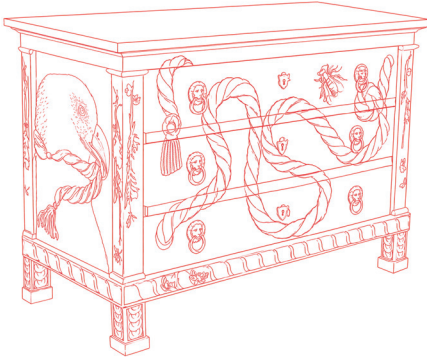
Sans titre

2024



The artist has given this Louis Philippe low walnut sideboard, made in 1850, a new lease of life. This revamped version is in the same vein as wooden items of furniture painted by artist/designers such as Giacomo Balla and Sonia Delaunay. In this composition, whose graphics recall a pattern for a rug, Laureline Galliot seeks to represent movement with a falsely symmetrical replication of abstract shapes and alternating colours.

Laureline Galliot was selected by the Villa Noailles, Villa Kujoyama and Rising Talent Awards programmes in 2013, 2017 and 2020 respectively. Her creations have been acquired by French state design collections, including those of the Cnap and the Musée des Arts Décoratifs de Paris. Since 2015, she has been developing textile designs for hotel groups and historic manufacturers in Austria and Japan.

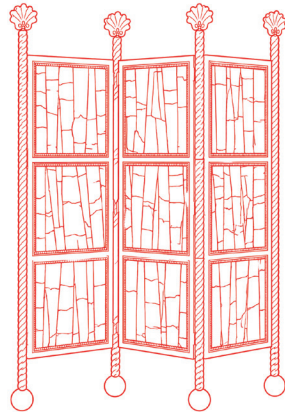


This Empire chest of drawers, the first item of furniture to have been transformed for the Mobilier National programme, has been relief chiselled directly into the 1967 painted surface. The 27 intaglios on the uprights are reminiscent of Arte povera.

Sylvie Abélanet
Aliéné n° 1
 2019

Following her studies at the Duperré School of Applied Arts, in the 1990s Sylvie Abélanet discovered engraving, then to become her primary medium. Since 1992 she has been founder and director of the Pierre Soulages visual arts studio in Charenton-le-Pont.

**Céline Thibault and
 Géraud Pellottiero**
Tcharafi
 2024



This three-panel screen made from silk and wood, and adorned with seashells, is an ode to a dream of pirate adventure on the Mediterranean. The images on the pleated fabric evoke the depths of the sea, while the decoration recalls the flags and coats of arms of privateers.

Having first made their name at the 2019 Toulon Design Parade with an installation all about baths, the artistic duo has been working at the intersection of design, architecture, craftsmanship and textiles, in a continual quest to invite us to a world of dreams, escape and imagination.

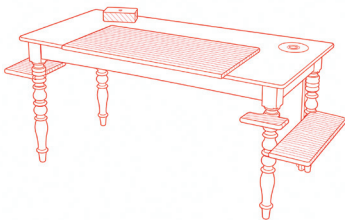
B THE DUKE'S ANTECHAMBER



These two Empire style mahogany gondola chairs have been upholstered with an "Abondance" patterned Jacquard fabric from the artist's collection. The chairs are linked by braids that prolong the vertical piping on the back, poetically evoking the warp threads on which all weaving is based, whilst at the same time echoing the "conversation chairs" that have since fallen out of use.

Victor Fleury Ponsin and Jean-Michel Bourillot *L'Interprète* *L'Artisan n'a pas de secret* 2024

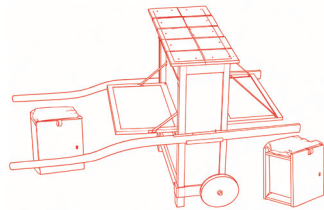
This waxed walnut writing desk is the fruit of a dialogue between the craftsman's tool and the designer's idea, resulting in the addition of cherry wood. With wheels that make it resemble a sedan chair or indeed a farmer's cart, it has become a device that enables the artists to find and reinterpret the craftsman's know-how.



Selected for the nobility of its material, this walnut desk has gained extra writing space with the addition of tablets, while remaining in keeping with its original purpose. Made from light sycamore wood and covered with freehand strokes suggesting ruled lines, symbol of a fresh blank page, the tablets meet the needs of online workers.

Pierre-Marie Agin known as Pierre Marie *Horn of Plenty* 2024

After earning his stripes in the world of fashion, Pierre Marie turned to interior design in 2016. Passionate about tapestry and stained glass, he puts on exhibitions of furniture and light fittings with the support of companies bearing the French "Entreprise du Patrimoine Vivant" (Living Heritage Company) label.

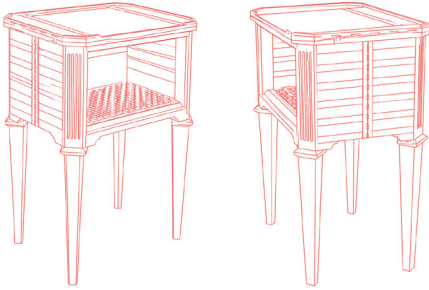


Designer Victor Fleury Ponsin and interior architect Jean-Michel Bourillot together form Ombre, an agency working with manufacturers and arts and crafts studios to research traditional know-how and develop materials and furniture.

Caroline Ziegler and Pierre Brichet *Missive* 2024

The artistic duo founded the Brichet et Ziegler studio in 2010, to offer a transverse, barrier-free design vision. Their trademark resides in a technical yet poetic approach mid-way between industry and traditional crafts.

C THE DUKE'S BEDCHAMBER



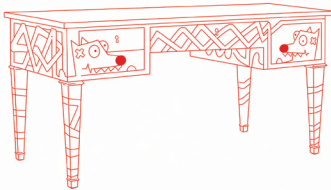
This pair of Louis XVI style bedside tables was made for the apartments at Trianon-sous-Bois, a presidential residence decorated under the direction of the renowned Serge Royaux. The artist has retained their straight lines, reworking them in red-hued straw marquetry.

Valérie Colas des Francs
Bonnie and Clyde
2023

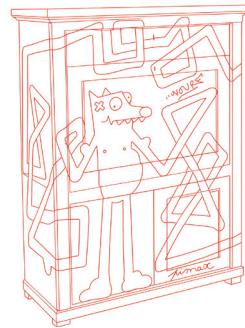
Specialising in straw marquetry, a technique developed in the 16th century and popular in the 20th century with such interior designers as André Groult and Jean-Michel Frank, Valérie Colas des Francs has also created original items of jewellery for Louis Vuitton using this shimmering material.

D THE DUCHESS' DRAWING ROOM

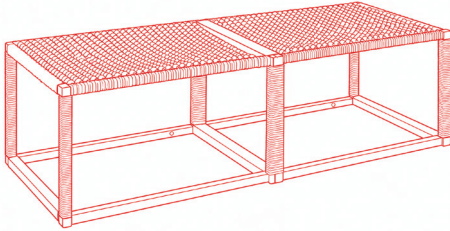
Pimax
Empire-Nourf and Nourf-Desk
2022



This matching set comprising a mahogany desk and a walnut writing desk is adorned with Nourf Nourf, the iconic mascot of street artist Pimax, which represents his dog and is always painted red. Here artist and animal move from street art to Art Deco, elevating graffiti and comic strip to the ranks of modern-day ornamentation.



In appreciative response to the surrealism of Magritte, Pimax dedicates his work to the critique of a consumer society in the grip of permanent chaos. For his paintings and sculptures, the artist “hi-jacks” iconic advertising materials to revisit themes dear to the collective memory of the 1980s.



Constance Guisset

Soroban

2024

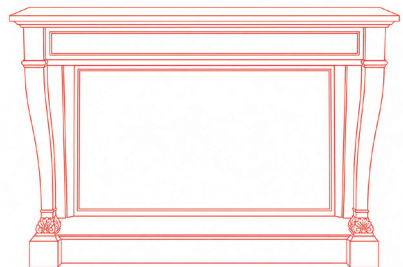
By stripping down two wheeled consoles, C. Guisset fashions a bench from their steel frames, which she ties together with purple and green ropes. Transformed into a loom, the seat is strung with braided yellow halyards, themselves threaded with iridescent wooden beads — a nod to the Japanese abacuses that inspired the work's name.

Designer, interior architect and set designer, C. Guisset's works are now part of the collections of the CNAP and the Centre Pompidou. Her work gained recognition as early as 2018 with a retrospective at the Musée des Arts Décoratifs in Paris, followed by another at the Institut français in Milan in 2023.

Julien Vermeulen

Eden

2020

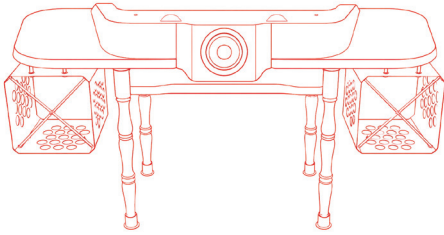


Covered in feathers like a living plant wall, this Restoration-period console houses a serpent in its décor, to which a red apple has been added as a reminder of Paradise Lost.

J. Vermeulen captivates with his artistic vision, taking the art of featherwork, weaving and knitwear where they are least expected. He excels at making materials play with light in his works.



THE DUCHESS' FIRST ANTECHAMBER

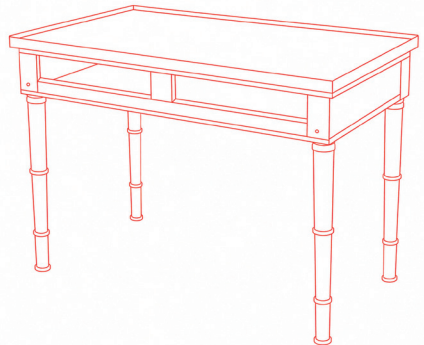


Hall Haus
1880-B.P.M.
(Beats Per Minute)
2023

This former dressing table, originally in mahogany and from the collections of the Palace of Saint-Cloud, had been transferred to the Château de Rambouillet. The Hall Haus collective took hold of it and transformed it, modernising it and giving it a futuristic, contemporary look.

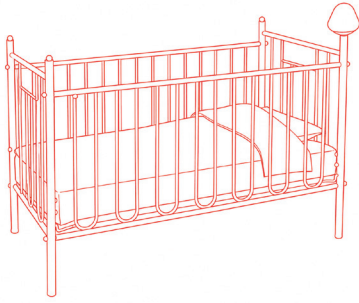
The Hall Haus collective was founded in 2020 from the meeting of four designers from the Paris suburbs: S. Bernoussi, T. Sanches, A. Niang and Z. Boukhari. Their approach combines popular references, blending street culture and design, to create pieces that speak to everyone.

Mattia Bonetti
Relique (Relic)
2023



Characteristic of antechamber furniture and intended to hold documents, this side table — originally painted black — belonged to a series of nine. Like a relic in its reliquary, M. Bonetti encloses it in a plexiglass case that distances it from any baroque temptation.

M. Bonetti embodies a generation of 1980s artists who profoundly renewed the creative landscape. Incomparably prolific, his duo with E. Garouste produced countless edition projects and unique works, enjoying public acclaim at notable exhibitions (Centre Georges Pompidou ; Whitney Museum, New York ; Victoria and Albert Museum, London).



**Marie Cornil
& Alexandre Willaume**
Lit Hélène (Hélène Bed)
2024

In what was once the infirmary of the Cadillac girls' reform school, the mattress, duvet and cushion of this cradle have been marked with an egg motif by M. Cornil and A. Willaume. On one of the four legs, a blown-glass lamp from their Berries series evokes the same oval form — a metaphor for geometric perfection, but also a child's night light.

The artists met in 2018 at Design Parade 13 at the Villa Noailles in Hyères. While A. Willaume practises painting and sculpture within the WANC duo, M. Cornil pursues work centred on textile and colour.

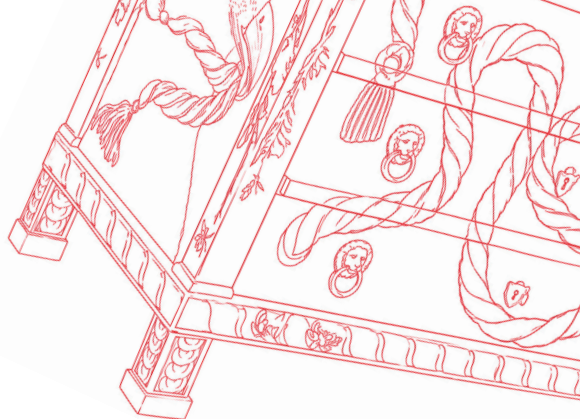
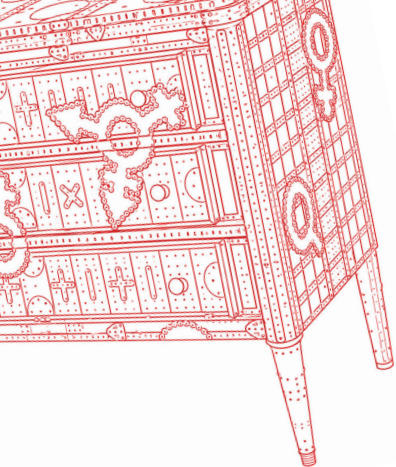
F THE DUCHESS' SECOND ANTECHAMBER

Rodolphe Parente
Hollywood
2024



This walnut drop-front secretary desk is wrapped in a thick texture that reveals the handwork and the brushstrokes of the craftsman. It expose a certain roughness, which he pairs with an acidic colour evoking a Hollywood freshness.

R. Parente founded his studio in Paris in 2009, after several years working alongside Andrée Putman. His aesthetic influences draw on the innovative spirit of the 1930s, the glamour of the 1970s and the radicalism of the 1980s — all of which can be found across the breadth of his projects and creation.



PROGRAMME

French guided tour of the exhibition

Accompanied by a tour guide, visitors are immersed in the diverse artistic worlds of the 'Drôles de meubles' on display at the Château de Cadillac. From engraving to graffiti, via pen-and-ink drawings, this unusual furniture reveals a multitude of secrets about the evolution of design and traditional craftsmanship.

Mon 25/05, Sun 14/06, 19/07, 16/08, 13/09, 11/10, 15/11 - 3pm

Duration: 1½ hours - Online booking: €9 / €4 (under 18s)

Find more tours and activities at chateau-cadillac.fr/agenda


VOTE !

**Don't forget to vote
for your favourite Drôles de meubles
at the end of the tour !**

Journal des Drôles de meubles
on sale (5€) at the shop
in the ducal château.

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